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BUST OF A YOUNG ATHLETE
GREEK, IV CENTURY B. C.

A NEW GREEK MARBLE

IT should be a great event when a work of pure and tranquil beauty comes from the ancient Greek world to restless New York. The contrast which its eternal calm offers to our high-strung civilization is full of useful lessons, and should give pause for reflection upon the distance we have traveled in our artistic tendencies from the spirit which made such a creation possible. Especially is this true at the present moment, when the layman, if he gives it more than a passing glance, and allows himself to become absorbed by its influence, can carry away more than a transient distraction from the troubles of the outer world; and the artist may find in it a standard which will recall him to the days when beauty was the fundamental principle of art, as the expression of a people to whom the beautiful and the good were synonymous terms. In these last years we have seen many artists, both in Europe and in our own country, groping for some as yet undiscovered principle of art, turning their backs upon the established and well-trodden paths, seeking one that should lead them in an entirely new and untried direction, to find which they have discarded—so far as it was in their power to do so—all the old, established principles, upon the ground that these had been "worked out." Some of them, seized by the "isms" with which the artistic world has been afflicted, and stoutly denying the truth of the old dictum that art is representation, that is, the re-presentation

of some form of nature as the artist interprets or imagines it, have sought a field of expression unknown to the world before, vainly endeavoring to represent that which cannot be represented. Their reason or excuse is that for the artist of today variety of form has been used up by his predecessors, and he must find something new to express. But surely one of the chief lessons of Greek art, as of all the great arts of the past, is that form is

infinite, and its possibilities can no more be exhausted than those of light and air and color. Those who now think otherwise have merely wandered from the path to which their art will certainly return, sooner or later, either under their own influence or that of their followers, possibly all the saner for the experience through which it has passed.

Now it is one of the most important functions of a museum which attempts to serve the higher interests of a community like ours, that it should place before its public examples from the great ages in the history



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of art which will act as correctives to the tendencies that have been described, examples to which both artist and layman can turn as standards because their beauty appeals to both alike, and is known to have stood the test of time. This is particularly true of Greek art, whose influence has been regrettably declining among us in the last generation, chiefly through lack of familiarity with it, and the crowding in of the arts of other periods which, being more accessible, have had more than their fair share of attention. Fine examples of Greek art are harder to get, as the soil

yields them sparingly nowadays, and those unearthed in more favorable times are mostly in the public museums of Europe. Occasionally, however, fortune favors us, and we are able to acquire one that worthily embodies the teachings of the great sculptors.

Such a work is the beautiful Bust of a Young Athlete which was purchased by the Museum last year out of the income of the Rogers Fund, and is now placed on exhibition in the Recent Accessions Room (see figures). What little explanation it requires may be briefly given. It is of a white, rather coarse-grained marble, of heroic size—the face measuring $8\frac{1}{4}$ inches (21 cm.) from the line of the hair to the bottom of the chin—and is evidently the fragment of a statue, which has been trimmed down to its present shape in modern times. Considering that it is a fragment, it is in marvelously good condition, as there are no restorations upon it, and the head itself is practically uninjured, if we except the slight corrosion of the

surface, which is doubtless due to its having been carelessly treated with acid, in order to remove a hard incrustation that is frequently found upon ancient marbles when they are taken from the earth. Of its history or the time and place of its discovery we have received no information as yet, but it is undoubtedly an original Greek work of the fourth century B. C., executed under the immediate influence of Praxiteles, and probably by a member of his school. Comparison with the head of his Hermes shows that it lacks the subtleties of modeling which distinguish the

work of the master hand, but it may be regarded as a school-work of a high order, worthily illustrating the aims and principles of the later of the two great periods of Greek sculpture. Its identification as an athlete is established by the swollen cartilage of the ears, the distinctive mark of the boxer, which would not be found on any of the divinities or heroes except Herakles, with whom this type would not correspond in other respects.

Let us look a little into the principles to which we have referred, and note how they are embodied in this head, as the study may enable us to appreciate better its qualities as a work of art. It is a singular fact that from the beginnings of their sculpture through its earlier development the Greeks remained indifferent to the face as a vehicle of expression. Long after a high degree of skill had been attained in representing the body in free action, the face remained archaic and expressionless, and even in the age of Pheidias the aim seems to have been to keep it reduced to its

simplest elements, to eliminate every detail which was not necessary to the general effect, to make it noble and beautiful, but devoid of every passing emotion, no matter how intense or excited the movement of the figure. But in the following century, under the influence of Praxiteles and Skopas, a new element crept in. The sculptors sought to refine upon the models of their predecessors. The forms were less generalized, and more attention was paid to the softness of flesh. In this refining process the head was made to play its part, to keep it in harmony with the figure, while



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the face began to assume a definite and passing expression, not intensified but none the less clearly marked. Of this new element, which is generally spoken of as the "pathetic," our bust is an excellent example. While its lines are distinctly those of a well-developed, virile youth, the expression of the face is gentle, appealing, almost sentimental, an effect produced consciously by the artist through the slightly upturned corners of the mouth, and the dreamy, half-closed eyes, while its charm is heightened by the low, irregular forehead and the row of graceful little curls which crown it.

In spite of these new traits, however, the simplification of the face itself has been preserved almost as it was in the fifth century. While based upon a thorough study of nature, the tendency is still strongly in the direction of idealization. Realism has been avoided in the general contours and in the omission of every unessential detail in the modeling. In this respect the only variation from the older art to be noted is the accentuation of the two ends of the forehead, and the increase in its swelling above the nose, both of which add new elements of beauty and variety. The nose itself still has the same simple shape as of old, the cheeks the same unbroken, sweeping curve from the cheekbone to the chin, and the chin the same full, well-rounded line. It is wonderful that the Greeks should have been able to preserve this simplification for so long a period without degenerating into conventionalization. We might well expect this retention of a principle which was not a direct imitation of nature to have resulted in a mechanical and lifeless treatment, but this we do not find until Roman times, and our head shows admirably why. For, upon close examination we see that its apparent simplicity is full of subtle variations from a generalized scheme which make it alive. Chief of these is its asymmetry. The axis of the face is not a straight but a slightly curved line, and the two sides of the face are not alike. One eye is slightly larger than the other, the two eyebrows curve differently, as do the two sides of the mouth, and the silhouette

of the head as we pass around it, viewing it from different angles, is a succession of beautiful lines in which there is infinite variety, but no repetition.

This analysis might be pursued indefinitely, but enough has been said to suggest how such an acquisition as this bust may be of importance to more than a small circle of specialists, and to show that, far from being a mere object of archaeological curiosity, it is pregnant with lessons for those who are seeking a standard of beauty in art.

E. R.

A NEW EGYPTIAN ROOM

CONTINUING the rearrangement of the Egyptian collection begun a year ago, a new room has been opened in Wing H on the Fifth Avenue side of the Museum. It is the Eighth Room in the series and will be for some time to come the last Egyptian room on this side of the building. The eventual Ninth Room will be the present room of Cretan and Mycenaean reproductions, but in the meantime the student of Egyptian art should pass from the new Eighth Room to the Tenth Room, across the Armor Hall to the back of the building.

The Sixth Room, as rearranged last year, was devoted to funerary furniture of a style which flourished in Middle Egypt under the Heracleopolitan kings and was continued in use into the Twelfth Dynasty. At the same time the Seventh Room was devoted entirely to the contents of two tombs of a type introduced by the court early in the Twelfth Dynasty—the tomb of Senebtisi at Lisht and that of Hapi Ankhtifi at Meir. The collection now shown in the Eighth Room continues the representation of the Twelfth Dynasty, and goes on to the Intermediate Period, which begins at the end of the short-lived Thirteenth Dynasty, when Egypt, suffering from anarchy, became an easy prey to the Asiatic Hyksos, and ends at the foundation of the Eighteenth Dynasty, the most flourishing epoch in the Nile Valley. The period thus covered represents almost exactly four centuries (B. C. 2000–1580). The an-

tiquities from the first two centuries will be found on the south side of the room, on the right on entering, and those from the second two on the north, adjoining the Cretan Room. Many of the objects here shown will be familiar to visitors to the Museum, but an almost equal number are recent acquisitions, largely from the excavations in the pyramid field at Lisht, and gifts by Lord Carnarvon from his work at Thebes.

In the center of the room stand the shrine with the "Anubis-symbol" and the statuette of Sesostri I., found together by the Museum's Expedition in clearing the tomb of Imhotep at Lisht. In a case beside the window are two models of the sun-god's bark and a model of a divine bark found in the enclosure of the same tomb, and in the window are the photographs of the excavations which yielded them.¹ The

statuette is an admirable example of the strong, fine style of the best sculpture of the Twelfth Dynasty; while, taken together, the whole group from the tomb of Imhotep is interesting evidence of the important part which the supernatural began to play at this time in the Egyptian's thoughts of the future.

Two table cases near by contain contemporary jewelry—especially interesting

¹ Described in the BULLETIN of the Metropolitan Museum, February, 1915, Supplement, pp. 6 ff.

are the complete sets from Abydos and Thebes in the first case—and the wall case beside the door is filled with a noteworthy collection of those perfume and cosmetic jars of alabaster, marble, and faïence which were the necessities of the toilet. Both jewelry and toilet vases show how the Egyptian of the day was surrounded with objects not only of consummate workmanship but of a rigid simplicity of design attesting to their deep appreciation of

perfect line and careful selection of material. The strings of amethyst, carnelian, and haematite beads, the bracelets of hard stone and silver, the jars of alabaster, and the blue marble bottles whimsically representing monkeys, fishes, and trussed ducks, are among the most delightful objects in the whole collection.

In the wall case beyond the window are miniature figures of mourners from model



WOODEN STATUETTE
XVII OR EARLY XVIII DYNASTY

funeral ships found at Lisht; toy-like faïence hippopotami, foxes, and hounds from the tombs at Lisht, which may have been intended, by some necromancy, to supply the sport of the future happy hunting grounds; and little doll-like figures, many represented in the bead dress of dancing girls. The adjoining case contains pottery which held offerings for the dead, and Canopic jars, with lids representing portraits of the deceased or of the Four Genii, in which were preserved the viscera of the mummy.

In a case and on two pedestals occupying

the center of the wall are funerary statuettes, which being portraits of the dead might serve his spirit as a refuge in case of the destruction of his mortal body. They again illustrate the feeling in the Twelfth Dynasty for simplicity and dignity, which are gained by the suppression of all unessential details. Usually the work of artisans, they still share the traditions of a vigorous school. One shelf is devoted to a type of funerary statuette which represented the deceased as a mummy—two examples from Lisht even have model coffins in which they were found lying wrapped in linen bandages. The ancient Egyptians named such statuettes *shawabti*s and in the inscriptions written upon them called upon them to act as substitutes for the dead when the latter were called upon to work in the Underworld.

The desk case in front contains some of the smaller antiquities of the Middle Kingdom: further examples of jewelry, here in faience; daggers of bronze with ivory hilts; ivory castinets in the form of human arms; magic wands of ivory decorated with mythical monsters and daemons; seals, mostly cylinders and usually bearing the names of kings from the Tenth to the Thirteenth Dynasties, and scribes' equipment—palettes and papyri written in hieratic.

The intermediate antiquities begin with a wall case of pottery from tombs in Thebes and a collection of horns of cattle, sheep, and gazelles buried in the "pan-graves" of Nubians living in Egypt at the time. The coffins of the period, shown across the room, are interesting for their decorations of feathers and the spirited drawings of the mourning wife and children of the dead and the funeral scene with the mummy standing tied to a post in front of the tomb door, during the last rites.

In two cases in the corner of the room there is a collection of household furniture of the period: a chair, table, folding stools, rush-seated stools, chests, baskets, musical instruments, and wooden pillows. All are from the dwellings of the middle class of a period when Egypt's prosperity was at a low ebb, but what they may lack of the richness affected a few generations later

is amply atoned for in the simple, sturdy dignity of their excellent lines.¹ The table, high stool, and one of the harps are recent gifts of the Earl of Carnarvon; the chests are from the Museum's excavations at Lisht.

A recent acquisition now shown for the first time is the figure of a man riding bareback upon a black and white mare. Probably of the Seventeenth or early Eighteenth Dynasty, this is one of the earliest representations of the horse in Egyptian art, and it is surely the only representation of a riding horse modeled in the round. It is an object worthy of close study not only for a certain fresh and unaffected gracefulness, but as showing rather accurately the first breed of horse introduced into North Africa. The peculiar markings may represent chalking or painting somewhat like that still practised on donkeys and camels in Egypt.

H. E. W.

MR. MORGAN'S MILANESE CASQUE

PIECES of armor decorated by embossing were ever rare. In general they date from the middle or later part of the sixteenth century—which were decades of great luxury—and represent the supreme effort of the armorer to enrich his casques, shields, and plastrons in the most beautiful manner. They were *objets de grand prince*, for so difficult and time-consuming was the art of making them that few indeed could afford to possess them. An important specimen, made even under favorable conditions, might claim the time of an artist not for months merely but for years. There are at the present time few pieces of armor of this class outside the cases of museums. Of richly embossed helmets there are on this side of the Atlantic but two specimens, so far as I know, not on public view, the third having recently been lent to the Metropolitan Museum through the kindness of Mr. J. Pierpont Morgan.

This casque formed part of the collection

¹Described, with the exception of recent acquisitions, in the BULLETIN for April, 1913, pp. 72 ff.

of Mr. Morgan's father and long stood in his library on a case opposite his favorite chair. It had come into his hands from the Duc de Luynes, who had held it among his most treasured possessions.

It is an object of extraordinary beauty, and attracts general attention (figs. 1, 2, 3, and 4). Modeled in graceful lines, it suggests somewhat a Periklean casque, moulded close to the head at the back and sides, and furnished with a longish frontal peak. Its embossed decoration covers it lavishly: on its sides are leaves and coiling tendrils and a central flower from which a cupid half emerges; its comb is fashioned as a supine female figure which arises from *akanthos* leaves on the back of the helmet and extends head downward on the frontal. In the hands are caught tresses of a gorgon's head, which forms a large frontal ornament. So bold is this embossed



FIG. 1. CASQUE BY PHILIP DE NEGROLI

work and so admirable its quality and sharpness that an observer can hardly realize that the work has been accomplished in steel. It suggests rather a casque of dark-colored bronze, which had simply been cast from a model fashioned in soft wax—not embossed, after many months of labor, in metal—an illusion made more striking by the beautiful dark patine which the steel has acquired in the course of centuries. Technically, the casque is a "renaissance burganet": its cheek-pieces are lacking, but it still retains its separate brow-plate bearing an inscription. This reads PHILIPP' NEGROLU. FECIT. MDXXXIII.

A few notes as to the artist who made it. Philip de Negroli, born about 1500, died

about 1561, was unquestionably the Michelangelo of armorers. His fame was widespread in the great courts of Europe during the second half of the sixteenth century. In an early work (1595), *La Nobilita di Milano*, he is referred to "as meriting immortal praise as the foremost embosser (*intagliatore*) of steel, both in high and low relief, in which he excelled his famous brothers. This virtuous spirit caused the King of France and the Emperor Charles V to be amazed (*stupire*) at his truly marvelous work in armor, head-pieces, and

miraculous shields." So far as we know them,¹ his works are seven. He prepared for the Duke of Urbino (1) a head-piece embossed in steel as a portrait of this personage. This is now preserved in the Imperial Collection in Vienna (No. 212): its inscription reads: PHILIPPI NEGROLI. JAC. F. MEDIOLANENSIS. OPUS. MDXXXII

(= Jacobi Fili, his father Giacomo remaining until about 1539 the head of the Negroli workshops). In the following year Philip de Negroli appears to have begun to execute pieces for the Emperor Charles V, having been recommended to him by the Duke of Urbino. (2) He then made for the Emperor a similar casque, virtually a portrait in steel, which is now preserved in Madrid (D. 1). It bears the inscription: JAC. PHILIPPUS NEGROLUS. MEDIOLAN. FACIEBAT. MDXXXIII. At the same time he prepared for the Emperor (3) the "Shield of the Lion" (D. 2), now also in Madrid. His

¹ Among our authorities are included the notes given by MM. Gelli-Moretto and the Comte de Valencia de Don Juan.

next known work dates six years later: it is (4) the splendid suit of armor in Madrid (A 139), which bears a casque similar to the present one but not so richly embossed. In fashioning this suit Philip was aided by his brothers, as the inscription states. He then executed (5) a shield for the Emperor, bearing the famous "Gorgona-Medusa," now in Madrid (D. 64), which probably cost him over two years' labor, even with the assistance of his brothers. It was completed in 1541. Following this the artist prepared (6) the present burganet, which is the richest of all that are known, and which probably occupied most of his time during the years 1542 and 1543. Finally he executed in 1545 (7) the burganet of Charles V which shows Fame and Victory, its comb fashioned as a supine figure not unlike the one on the Morgan casque. This is dated and signed F. ET FRAT. DE NEGROLIS (Madrid, D. 30).

As to the original ownership of Mr. Morgan's casque. It was made within the years when Philip de Negroli was receiving commissions from the Emperor; and it is hardly to be supposed that he would have produced at the same time and for a lesser personage a casque more elaborate and costly. Certain it is that, from the year 1533, when he commenced to fill the orders of Charles V, all of his extant signed pieces, with the exception of Mr. Morgan's casque, remain as part of the imperial heritage. But if the casque belonged to this court, why have we no record of so important a piece? Why was it not figured in the late sixteenth-century catalogue of the collection, or mentioned in the archives of the Armeria? And if it did belong to the Emperor, how could such a specimen have been abstracted with impunity—even at a

time when many inconspicuous pieces disappeared?

To whom, then, did the present casque belong? Clearly, to a personage of the very highest rank, and one who had the artistic taste to prize such a possession. May it not have been Francis I? He was certainly the rival of the Emperor in many ways: he was even his superior as a patron of artistic work, and he was certainly not his second as a lover of beautiful armor. We know, in point of fact, from the document of 1595 cited above, that he was much impressed with the work of Philip de Negroli, and we recall most interestingly that he was the ruling duke of Milan at the time when Negroli was preparing this casque (1543); for Francis's last struggle to retain Milan was between 1542 and 1544, when by the Peace of Crespy he lost his duchy to the Emperor. Add to this that while such a casque could not reasonably have found its way out of the Imperial Armory it may well have disappeared from the French king's possessions, like so many other important arms which were scattered during the Revolution. So far as we know, moreover, the present object was long preserved in France.¹ It would be by no means surprising, therefore, if a study of the French archives demonstrated that in 1543 Francis I paid Philip de Negroli many broad French pieces for embossing a princely casque!

B. D.

¹ Among my papers I find a note (which I made in 1914 in Florence when visiting the Baron de Cosson) that the casque in question was brought to England in the early part of the nineteenth century and was sold in 1834 as lot No. 366 in the sale of Sir B. Brocas. Was it then purchased by a Duc de Luynes?

PHILIPP·NEG
ROLV·FECIT·M·CXXXXXIII



FIG. 2. CASQUE, FRONT VIEW



FIG. 3. CASQUE, SEEN FROM ABOVE



FIG. 4. CASQUE, BACK VIEW

A MODEL OF A MEDIAEVAL
BANQUETING HALL

IN the last September number of the BULLETIN, there was printed an article on Models as Teaching Material, in which, after speaking of the value of such material, there was promised the early installation of a carefully prepared, accurate model of the great hall of Penshurst Castle, as the first in a series for the use of pupils in history classes and designers. This model has been set up in an alcove of Gallery 17, near the central Hall of Casts, on the first floor. It is the work of Dwight Franklin, formerly of the American Museum of Natural History, whose models in the Children's Museum, Brooklyn, and the Newark Museum, representing natural history subjects, have been studied with enthusiasm by teachers and classes in those institutions.

Penshurst Place, Kent, a fine example of fourteenth-century architecture, was built about 1335, when, with the increased demand for privacy on the part of the nobility, the highest development of the hall was attained. The room measures 68 ft. by 38 ft. 8 in., and is 48 ft. in height. It is here reproduced on the scale of an inch to a foot. The roof is of the open timber type, and the original louvre or opening for carrying off the smoke from the fire, which was built in the center of the hall on fire-dogs, is still in place. The floor is of stone flagging, the walls plastered, the window tracery of stone, the windows themselves of diamond-shaped panes, with a quatrefoil of colored glass at the top.

At one end of the hall is a paneled partition or screen which served as a vestibule at the entrance, while at the other end is a raised dais for the seats of the master of the house and his guests. The main body of the hall was occupied by the retainers who sat, and even slept, about the fire. The walls were ornamented with tapestries, armor, and trophies of the chase.

In Mr. Franklin's model an attempt has been made to reconstruct a typical domestic scene of the Middle Ages with a representative group of people engaged in their customary manner, and with accessories,

such as furniture, tapestries, and costumes, copied from paintings of the period or from pieces still extant.

On the dais, behind a trestle table, the master and lady, having finished their dinner, are chatting while a page stands near by ready to replenish their glasses. They are dressed in costumes of the day—the lord in a long gown with flowing oversleeves and a turban-shaped headdress; the lady in a low-cut dress with an overgarment, on her head a coronet. A jester lies stretched upon a fur rug, playing with his master's greyhound. In the center of the room about the fire, which has died down to glowing coals, are two figures, a man-at-arms and a forester, warming themselves—the former wearing helmet, camail, and shirt of mail, covered by a surcoat of striped red and white (his lord's colors), and carrying a pole-arm (a *badelaire*); the latter clad in homespun, his legs wrapped with rawhide and a hood buttoned tightly under his chin. A dog close by is contentedly scratching himself after his ample meal of scraps thrown from his master's table. At a long trestle table in the background, where the retainers and servants have eaten their dinner, sits the steward in an embroidered house gown talking earnestly with a barefooted friar and a traveler, who is apparently resting at the castle over night.

The lights are so managed as to give the effect of the red glow of the fire in the center of the room, the yellow light from a concealed torch, and the moonlight streaming through the windows.

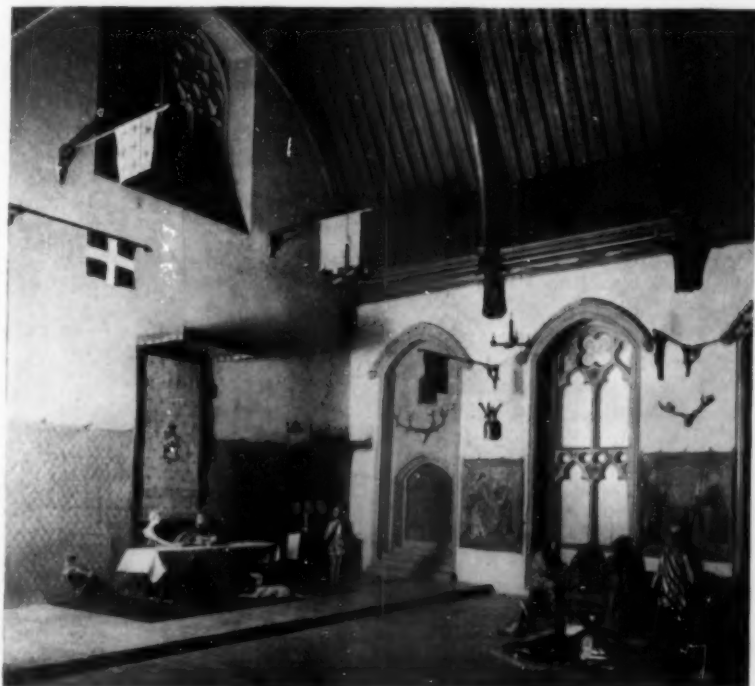
SOME HISTORICAL MEMORIES OF
PENSHURST

PENSHURST Place in Kent, now the seat of Lord De l'Isle and Dudley, has almost unique claims of archaeological and architectural interest, and no slight ones historically.

On the former grounds (through a kind Providence, which has largely preserved its great hall not only from the ruin of time but the equally ruthless "restorer") it affords an admirable example of a baronial mansion in the transitional period

from the feudal stronghold to the more domestic house. And, though it cannot vie in interest or importance—either architectural or historical—with such tremendous remains of the feudal times as Rochester Castle in its own county, or Conisbrough in Yorkshire (Athelstane's castle of *Ivanhoe*), or such splendid inhabited castles as Arundel and Alnwick—the

loyally, was rewarded with high office both in court and kingdom, being successively Steward of the Household, Lord Warden of the Cinque Ports, and one of the earliest Knights of the Garter. He died in 1394; and though, through predecease of his only son, his name and blood failed from Penshurst and Kent, they continued, through collateral



MODEL OF THE GREAT HALL OF PENSHURST CASTLE
(DETAIL)

former the chief seat of the premier Duke of England, the latter of the Duke of Northumberland—it has still a vivid, if milder, interest of its own.

The first name of common historic renown which we find connected with it, is that of D'Evereux or Devereux. John of Evereux, a good soldier in Edward the Third's French wars, where he was named among such immortal captains as Sir John Chandos, Lord Cobham, and Sir Walter Mauny, having returned with his master out of Normandy, and serving him and his grandson and successor—Richard II—

branches, to figure in the high history of England.

Next, through legal reversion and chances of sale, the Manor of Penshurst rapidly reached the highest pinnacle of associated fortunes, becoming, first, the property of that great Duke of Bedford, third son of Henry IV, and Regent of France during the minority of his nephew Henry VI, who had the chagrin of witnessing the gradual expulsion of the English from France by blessed Joan of Arc. On his death it passed to another Warden of the Cinque Ports, who was also Constable of Dover

and Regent and Protector of the Realm of England—his brother, the "Good Duke" Humphrey of Gloucester; and, after his death, by royal gift (Henry VI) to another Humphrey—Humphrey Stafford, Duke of Buckingham, remaining with this splendid and tragic line till the death of Edward, 3rd Duke—one of the many judicial murders of Henry VIII.

With this Penshurst fell from the constellation of royal, or quasi-royal, possessions, to pass again, by king's gift (Edward VI) to private owners—first, to John (Dudley), Earl of Warwick (son of the notorious minister of Henry VIII, whom it was one of the few [early] good acts of Henry VIII to have hanged); and when he returned it to the Crown, then to Sir Ralph Fane, ancestor of the present Earl of Westmoreland (himself presently hanged in those dangerous days, for being on the weaker side politically!); and thirdly, to the first representative of the illustrious house who still hold it—Sir William Sidney. This grantee himself enjoyed the noble manor hardly a year, and then dying left it to his son Henry, who married a daughter of the scornful Dudley, now at the top of his ambition, Duke of Northumberland, and seeing himself, in anticipation, father-in-law of a Queen of England of his own creation—Lady Jane Grey. We all know how that bold dream ended; but the Sidneys continued to bask in court favor, first under Elizabeth, and then under the two first sovereigns of the gracious House of Stuart.

It was during this period that there became associated with Penshurst those names which have since made its fame in popular imagination, which forgives them for being noble because one was literary and one a rebel.

Sir Philip Sidney, for a short time lord of Penshurst, and for all time lord of "gentle hearts," was born at Penshurst, November 29, 1554, and, mortally wounded in the battle of Zutphen in the Low Countries,

died hard by at Arnheim, October 7, 1586. "Being made perfect in a short time, he fulfilled a long time." Noble by birth and nature, gifted, brilliant, accomplished, he possessed what is not always an accompaniment of those qualities—a good heart. So naturally equipped, he was trained in the courts of kings in fine manners and courtesy, and, in the learned society of the day, became, at once, the mirror of the fast-fading wraith of Chivalry, and of the almost equally evanescent accomplishments of the New Learning. His sincerity, his high breeding, and his good taste saved him from a cumbersome and meticulous pedantry; and even though he used the high-fantastic artificial forms of the day to embody his literary expression, the latter remained essentially human—the record of a true soul and reflex of a spotless life. The *Arcadia* and the *Amoretti* are among the finest fruits of the Italianate garden of the belated English Renaissance.

Of his sister Mary, for whom he wrote the former work, who like him was born at Penshurst, where she married Henry Herbert, 2nd Earl of Pembroke, it is perhaps sufficient to quote Ben Jonson's famous epitaph (which never decked a tomb!)

"Underneath this marble hearse
Lies the subject of all verse:
Sidney's sister, Pembroke's mother:
Death, ere thou hast slain another
Wise, and fair, and good as she,
Time shall throw a dart at thee."

They were a notable race!

With Algernon Sidney, also born at Penshurst—theorist, dreamer, political enthusiast—who paid with his life for his association with men of shrewder wit, more unscrupulous consciences, and darker designs than himself, in the desperate Rye House Plot, this notice of the illustrious tenants of Penshurst House must close.

R. T. N.



KUAN YIN, SUNG DYNASTY
IN THE EXHIBITION OF EARLY CHINESE POTTERY

RECENT ACCESSIONS AND NOTES

EXHIBITION OF EARLY CHINESE POTTERY AND SCULPTURE.—This exhibition, which was opened to the public on Tuesday, March 7, proves a great attraction for those interested in Chinese ceramics and has the hoped-for result of attracting many who come to study the rare pieces, catalogue in hand. The exhibition provides a unique chance for those who, not content with a short visit to our well-known collectors, wish to study the beautiful specimens at their leisure and especially for those interested in this particular branch of art who have not been able to test the knowledge acquired from books with the actual objects, because they are not to be found in our museums.

A MARBLE BY PAUL MANSHIP.—The marble, half-length figure of a baby, in high relief, recently shown in an exhibition of the work of Paul Manship, where it attracted much favorable attention, has been presented to the Museum by Mrs.

Edward F. Dwight, and is reproduced on page 95.

THE ARMOR GALLERIES.—Among recent changes in the Riggs armor gallery we note the introduction of several explanatory labels similar to the one which describes the evolution of helmets. One of them deals with European halberds and explains graphically the origin of many forms from the three or four common agricultural implements of the twelfth century. Another label deals with the history of spurs, still another describes the evolution of swords, tracing step by step the origin of the complicated hilts of the sixteenth and seventeenth century from the simple cross-shaped hilt of early times. A final label of this kind, and most instructive, shows the stages through which a helmet passes in the process of its making. It includes many photographs taken during the time when M. Tachaux was preparing the helmet, which, made after a drawing of the period, is now shown

with one of the Chesterfield suits of armor.

In the corner gallery, H. 7, where portraits of chevaliers in full panoply are shown, four new pictures have been placed on view. Three of them are full length, of personages, in beautiful armor, especially valuable in showing contemporary details of trappings. One of these represents Cosimo II de' Medici and is believed to be the complete portrait painted by Sustermans in 1620 from which the bust portrait now in the Villa Corsini in Rome has been taken. This portrait is mentioned since it shows a beautiful burbanet which is almost exactly the same as the one exhibited in a neighboring case in Gallery H. 8. So close is the resemblance, indeed, that we may well believe that it is the very object in question, the slight variations being due only to changes which a painter might introduce in finishing a work when the model was not at hand.

CHANGES IN THE PAINTINGS GALLERIES.—Owing to the installation of the Colonna Raphael in the Marquand Gallery, two paintings by Guardi, *The Rialto* and the *Fête on the Grand Canal, Venice*, have been removed to Gallery 29, and *A Young Painter* by Rembrandt, lent by J. Pierpont Morgan, has been transferred to Gallery 26, where most of the Dutch paintings are hung.

The four panels by Benozzo Gozzoli have a permanent place in Gallery 33. Sargent's *Tyrolese Interior* is in Gallery 14, a gallery devoted to American paintings purchased out of the Hearn Fund, and the Copley recently purchased, a *Portrait of Mrs. Jerathmel Bowers*, finds its place among the other examples of early American portraiture in Gallery 12.

THE THIRD EGYPTIAN ROOM.—For about two months, during the rearrangement of the collection, the Third Egyptian Room will be closed. This room contains a part of the Old Kingdom material, dating from 3000 to 2500 B. C.

LIBRARY FILE OF PAINTINGS SOLD.—Records of paintings sold at auction in

New York City from 1897 to 1915 inclusive are now on file in the Museum Library. Each picture has a separate card giving the name of the artist, the title of the picture, its size, the sale in which it appeared, the catalogue number, the price, and, in the majority of cases, the name of the buyer. During the early years only pictures bringing \$100 and over were recorded, but since 1907 all sold for \$50 and over have been included.

The cards are filed alphabetically under the names of artists. It is therefore possible to ascertain in a moment how the prices of works by any artist have averaged over a period of years. These records have been given to the Museum by the editor of the *American Art Annual*, Miss Florence N. Levy, and will be added to from year to year.

LECTURES.—Attention is called to the lectures to be delivered during the spring months.

Two lectures for the blind, to be given in the Class Room on Saturday evenings in April at 8 o'clock as follows:

- April 15. *Life in Colonial Days*
by Miss Winifred E. Howe.
- April 29. *The History and Development of the Piano*
by Miss Frances Morris.

The lectures will be illustrated by objects from the Museum collections which may be handled.

A supplementary lecture for salespeople, buyers, and designers on Saturday evening, April 22, at 8 o'clock, in the Lecture Hall, on *Jewelry and Silversmithing*, by Charles R. Ashbee. Though especially adapted to the needs of salespeople, this lecture will be open to all without tickets.

An additional story-telling hour for the Children of Members in the Lecture Hall on Wednesday afternoon, May 3, at 4:15 o'clock. Stories will be told by Miss Marie L. Shedlock.

A lecture for deaf children who are able to read the lips, on Wednesday afternoon, May 17, at 2 o'clock in the Class Room, on *Barye, the Sculptor of Animals*, by Miss Jane B. Walker. This lecture, which

follows two for adults given with eminent success by Miss Walker, is the first attempt made by the Museum to initiate a group of deaf children into the delights of museum study. It is hoped, therefore, that this first talk will meet with such a hearty response on the part of those for whom it has been arranged, that it may lead to other talks in the future.

o'clock, Mr. Arthur W. Dow, head of the Department of Fine Arts of Teachers College, will give a talk in connection with this exhibition to which all interested are cordially invited.

April 17-30. Sketches made in the Museum by a class from the School of Fine Arts, Crafts, and Decorative Design, Boston, Miss Katherine B. Child, director.



FIGURE OF A BABY, MARBLE
BY PAUL MANSHIP

CLASS ROOM EXHIBITIONS.—In continuation of the plan of exhibiting at the Museum work done by groups of students in the Museum, two interesting collections of such work will be shown during the month of April in Class Room B.

April 3-15. Drawings made in the Museum by a class in design from Teachers College, Miss Grace A. Cornell, instructor. On Friday afternoon, April 7, at 4:15

NEW CATALOGUES.—The Catalogue of the Exhibition of Early Chinese Pottery and Sculpture is on sale at the Museum, and will be sent to those desiring it on application to the Secretary. The volume is a large octavo of xxvi-139 pages, with 142 pages of 343 illustrations in the half-tone process, every item being reproduced. The regular edition on machine made paper is sold at 50 cents, to which amount should

be added 6 cents for postage, when ordered by mail. A limited number of copies on Arches handmade paper are for sale at \$5.00 a copy.

A second edition of the Catalogue of Paintings has just been issued, containing xiii—356 pages, and 32 halftone illustrations, and embracing all of the additions to the collection of pictures since 1914, including those in the Altman and Jesup collections. In all, descriptions of 180 pictures have been added. The price of this volume is 25 cents.

It should be noted that the paintings in the Altman Collection are listed, also, in the special Handbook to the Altman galleries; and that a separate list of the paintings lent by J. Pierpont Morgan, and now shown in Galleries H 15-17 and 23, will be found in a pamphlet originally published as a supplement to the BULLETIN, and now reprinted in pamphlet form.

THE ANNUAL REPORT.—The forty-sixth report of the Trustees, which in an abridged form was printed in the last number of the BULLETIN, will be issued in the early part of this month. The volume embraces lists of Trustees, Officers, and Staff, the Trustees' report to the Corporation on the work of the Museum during the year 1915, lists of accessions by bequest, gift, and purchase, the Treasurer's report, and the list of members in all classes. It will be sent to all members, and to the regular mailing list of the Museum. Application for copies may be sent to the Secretary.

THE LAZARUS SCHOLARSHIP.—As a memorial to Jacob H. Lazarus, the American painter, in the year 1892 there was presented to The Metropolitan Museum of Art by Mrs. Amelia B. Lazarus and Miss Amelia Lazarus a fund amounting to twenty-four thousand dollars to found a scholarship, for unmarried American citizens, for the study of mural painting. The income to be thus applied is one thousand dollars per annum for three years, payable in quarterly instalments, each in advance, by the Treasurer of the Museum, over and above the traveling expenses to and from Rome, which are also paid from the Fund.

Founded originally in connection with the Museum's School of Art, the scholarship after the discontinuance of that school was generously administered by a committee of artists in coöperation with the Trustees of the Museum. In 1911 arrangements were made with the American Academy in Rome which allowed the Lazarus Scholar to share in the privileges of the Academy during the term of his study in that city; and in 1913 an agreement was entered into between the Museum and the Academy whereby the examinations for the scholarship will hereafter be conducted by the Academy, and the Museum scholar will have the standing of a Fellow in that institution.

The past recipients of the scholarship, all of whom have been made Fellows of the Academy, are:

1896. George W. Breck, born in Washington, D. C.; studied at the Art Students League, New York.

1899. A. T. Schwartz, born in Louisville, Ky., Jan. 20, 1867; studied at the Cincinnati Art Academy for three years, with Mr. Frank Duveneck for one year, and with Mr. H. Siddons Mowbray at the Art Students League, New York, for two years.

1902. Robert K. Ryland, born Feb. 10, 1873, at Grenada, Mississippi; studied at the National Academy of Design under Messrs. Francis C. Jones, Edgar M. Ward, George W. Maynard, and C. Y. Turner; also at the Art Students League under Messrs. Kenyon Cox, Joseph De Camp, George de Forest Brush, Charles C. Curran, and Bryson Burroughs.

1905. Paul Chalfin, born in New York City, Nov. 2, 1874; studied in the Schools of the National Academy of Design under Messrs. Will H. Low and Francis C. Jones; in Paris under Gérôme at the École des Beaux Arts and again in New York under Messrs. J. Carroll Beckwith and H. Siddons Mowbray.

1908. Frank Tolles Chamberlin, born in San Francisco, California, in 1873; studied in Hartford, Conn., with D. W. Tryon, and at the Art Students League with J. Carroll Beckwith, George de Forest Brush, and Frederic Bridgman.

1911. Frederick C. Stahr, born in New York, 1876; studied at the National Academy of Design, and in the Royal Academy of Bavaria, at Munich.

The present recipient of the scholarship, who was appointed in 1914, is Harry Ivan Stickroth, born in Toledo, Ohio, 1891; studied at the National Academy of Design.

MUSEUM MEN IN SERVICE.—Arthur C. Mace, Assistant Curator in the Egyptian Department and a member of the Egyptian Expedition since its organization in 1906, remained at home in London from the beginning of the war in August, 1914, to devote a part of his time to service as a special constable and to military training. The first of September, 1915, he enlisted in the 2d Battalion, 28th London Territorial Regiment (Artists' Rifles), in which he has since been given the grade of Sergeant, detailed as Instructor in Field Engineering in a training camp for officers.

Hugh G. Evelyn-White, a member of the Egyptian Expedition since 1909, enlisted in September, 1914, in the Public Schools Battalion, Royal Fusiliers. Forced to take his discharge because of his health in December of that year, he returned to Egypt to resume, on behalf of the Museum, the excavations at the Palace of Amenhotep III which he described in the BULLETIN of December, 1915. On his return to England he volunteered again and in November, 1915, was gazetted Second Lieutenant in the 3d Battalion, 6th Lancashire Fusiliers.

Dr. W. R. Valentiner shortly after Christmas was transferred from the front in the Vosges region, where he had been for more than a year, to the War Office in Berlin. Dr. Valentiner has been promoted several times since he entered the army as a volunteer private, and has been decorated twice for bravery.

FRANCIS L. LELAND

On March 28, Francis L. Leland, a Trustee of the Museum since 1912, died. Mr. Leland was also a Benefactor of the Museum, declared such in 1912, in recognition of his gift of 1,200 shares of the New York County National Bank, the largest gift of money ever made to the Museum by an individual during his lifetime. At the next meeting of the Board of Trustees, memorial resolutions will be passed and published in a subsequent issue of the BULLETIN.

LIST OF ACCESSIONS AND LOANS

MARCH, 1916

CLASS	OBJECT	SOURCE
ARMS AND ARMOR..... (Wing H, Room 9) (Wing H, Room 9) (Wing H, Room 9)	Anvil, French, about 1575..... Model cannon, German (?), eighteenth century..... Powder tester, by Southall, London, English, early nineteenth century.....	Purchase. Purchase. Gift of Thomas E. Kirby.
CERAMICS..... (Wing E, Room 11) (Wing H, Study Room) (Wing H, Study Room)	Dish and jar, Chinese, Sung dynasty (960-1277 A. D.)..... †Funeral urn, Chinese, Sung dynasty (960-1277 A. D.)..... Five bowls, Southern Chinese, late Ming period..... Seated figure, Chinese, modern...	Purchase. Gift of S. Ma, for Tonying & Co. Gift of A. Bahr. Purchase.
DRAWINGS.....	†Fresco, Elijah and the Fiery Chariot, by William Blake, English, 1757-1827..... †Two etchings, Victor Hugo, by Auguste Rodin; etching, Bellona, by Auguste Rodin; Study for a Ceiling in the Louvre, by Eugène Delacroix,—French... †Two pencil drawings, by Adolf Friedrich Erdmann Menzel, German, 1815-1905.....	Purchase. Purchase. Gift of George Blumenthal.
PAINTINGS.....	†Honfleur, by Barthold Jongkind, Dutch, 1819-1891.....	Purchase.
SCULPTURE.....	†Marble high relief, Portrait of a Baby, by Paulanship..... †Bronze statuette, Immortality, by Isidore Konti.....	Gift of Mrs. Edward F. Dwight. Purchase.
REPRODUCTIONS..... (Floor I, Room 17)	Model in plaster of a mediaeval castle hall.....	Purchase.
TEXTILES.....	†Fragment of rug with Ming design, Chinese, early K'ang-hsi period..... †Velvet brocade, Italian, fifteenth century..... †Brocade and fragment of brocade, Asia Minor, sixteenth or seventeenth century..... †Piece of chintz, English, early nineteenth century.....	Purchase. Purchase. Purchase. Purchase.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
COSTUMES.....	†Bishop's brocaded mitre, Spanish, sixteenth century	Purchase.
WOODWORK AND FURNITURE .	†Pearwood chair, Italian (Venetian), early eighteenth century.	Purchase.
METALWORK..... (Floor II, Gallery 22)	Four pieces of silver: tankard, maker, Nicholas Roosevelt, 1735; tumbler (cup), maker, Benjamin Wynkoop, 1698-1740; mug, maker, Hendrick Boelen, 1680-1707; ladle, maker, I. N. R.,—American.....	Lent by Hon. A. T. Clearwater.
PAINTINGS..... (Wing H, Room 7) (Wing H, Room 7)	Portrait of a Gentleman, by Adam van Noordt, Flemish, 1557-1641 Portrait of a Gentleman of France, artist unknown; portrait of a Young Gentleman, artist unknown,—Flemish, seventeenth century; portrait of Ferdinand of Austria, artist unknown, Spanish, seventeenth century. . *Three panels, Childhood of Saint Genevieve, sketches for wall painting in the Panthéon, Paris, by Pierre Puvis de Chavannes; four panels, sketches for frieze in the Panthéon, Paris, by Pierre Puvis de Chavannes,—French, 1824-1898.....	Lent by Dr. Bashford Dean. Lent by Dr. Bashford Dean. Lent by Mrs. James Byrne.
TEXTILES	Table cover, German, late eighteenth century.....	Lent by Miss Ernestine Walz.
*Not yet placed on Exhibition.		
†Recent Accessions Room (Floor I, Room 6).		



DETAIL
MODEL OF PENSHURST CASTLE

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

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BENEFACTORS, who contribute or devise	\$50,000
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ANNUAL MEMBERS, who pay an annual contribution of	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report. A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

THE COLLECTIONS OF THE MUSEUM

The circular of information, entitled What the Museum is Doing, gives an Index to the collections which will be found useful by those desiring to see a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the members of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with minimum charge of one dollar an hour.

THE LIBRARY

The Library, containing upward of 29,000 volumes, and 39,000 photographs, is open daily except Sundays.

PUBLICATIONS

CATALOGUES, books, and pamphlets published by the Museum, numbering fifty-four, are for sale at the entrances to the Museum, and at the head of the main staircase. See special leaflet.

PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Secretary. Photographs by other photographers are also on sale. See special leaflet.

COPYING

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.—6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

EDUCATIONAL WORK

For special privileges extended to teachers, pupils, and art students; and for use of class rooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 10 A.M. to 5 P.M.